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MR. MILNER'S
DISSERTATION

ON
THE MODERN STYLE

OF
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AS EXEMPLIFIED IN THE CATHEDRAL OF SALISBURY.

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View of the monument of Bishop Poore [erected 1237] on the north side of the high altar of Salisbury cathedral. Sketched from the north side of the choir, as it appeared in 1781. The groins of the monument were then destroyed, and the upper part of it, from the capitals to the top of the arches filled in with boards. In this view the groins are supplied. J. Carter.

A
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“ Humano capiti cervicem pictor equinam
“ Jungere si velit, & varias inducere plumas;
“ Spectatum admitti risum teneatis, amici ?”
HORAT. De Arte Poet.

BY
THE REV. JOHN MILNER, M. A. F. S. A.

L O N D O N:
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GROSVENOR SQUARE; AND J. AND P. ROBBINS, AT WINCHESTER.
1798.



CORRIGENDA.

Introduction, page x. line 7. for *have* read *has*.—P. 17. l. 15. for *chapel* r. *chapels*.—
P. 21. note 2. for *Guide to Salisbury Cathedral*, r. *Gent. Mag.* vol. LIX. p. 1064.—
P. 22. l. 8. for *cantary* r. *chantry*.—P. 30. l. 12. for *not* r. *no*.—P. 32. l. 17. for *he*
r. *the*.—l. 19. r. *of them, and yet should praise those, &c.*—P. 34. l. 7. r. *exedrae*.—P. 42.
l. ult. for *15th* r. *16th*.—P. 45. l. 15. instead of "*ornaments of the windows;*" "*for not*
being obstructed," r. "*ornaments;*" "*and the windows, &c.*"—P. 52. catchword, for *As* r.
Postscript.

N. B. The Author perceives that he has fallen into an error in pp. 23 and 25, where he
has spoken of the Tomb of Bishop Poore as having originally stood in the Lady Chapel,
whereas its real situation was on the North side of the High Altar adjoining to the
Lady Chapel.

INTRODUCTION.

THE following brief statement is necessary, in order to explain the occasion of the present publication.

Ever since the year 1789, when the alterations in Salisbury Cathedral took place which are the subject of the following pages, a difference of opinion, and, more or less, a controversy has subsisted concerning the taste and propriety of them. By many they have been thought to improve the beauty and uniformity of that sacred structure; whilst others have represented them as the utter destruction of its proportions, disposition of parts, and general effect; independently of the ravages amongst many of its most venerable and interesting Antiquities, which it was necessary to make, in order to

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carry

carry them into execution. The writer of this weighed the arguments that were urged on both sides of the question : he frequently surveyed the awful pile which was the subject of them ; in short, he formed his own opinion, but without any intention, at that time, of ever communicating it to the publick.

During the course of the Summer before last, the celebrated Architect by whose directions the alterations in question had been made, whilst actually engaged in carrying a similar plan into effect in Durham Cathedral, was induced by his friends to propose himself as a candidate for admission into the Society of Antiquaries. The inconsistency of the proposal from such a character, and at such a time, struck several of the members, who had the characteristical honour and the interest of their body most at heart. They professed themselves incapable of reconciling a zeal for the study of Antiquity with the practice of ravaging the choicest subjects of it. Hence, though it had then been a very rare case to reject any candidate of character who was properly recommended ; yet, at the time of ballot, Mr. Wyatt, the gentleman
alluded

alluded to, was found not to have the proportion of votes requisite for his admission. His friends, however, far from acquiescing in the rejection which had taken place, at the very next meeting of the Society, put him a second time into nomination; when, by giving a new aspect to his cause, as one connected with zeal for the establishment and respect for Royalty, they could not fail of gaining a great majority in his favour, by whose votes he was elected a Fellow of the Society of Antiquaries in December last.

It was not until the first ballot had taken place that the writer of this was informed of the aforesaid gentleman's being even a candidate for antiquarian honours. From the nature, however, of a second nomination, he foresaw that the ensuing election would be a contested one. Supposing, however, that a debate of this nature would be carried on by its proper arms of ingenious and learned arguments, he promised himself that a blaze of light would thence be thrown upon one of the most curious and interesting subjects that has ever engaged the attention of the Society, namely, the true principles of Sacred Architecture in general, and of what is called

the Gothic style in particular. Under this idea, being desirous of contributing his mite to the general stock of information, he drew up the present essay, which he transmitted to Somerset-house a full month before the time of the second ballot. But, how great was his surprise and concern, at being soon after informed, that several of his learned brethren, instead of encouraging, endeavoured to suppress all ingenious and improving disquisitions on the subject; that, by enveloping a question of mere taste and literature in the dark clouds of religious controversy, they were addressing themselves, not to the understanding, but to the passions of the uninformed; in a word, that, so far from the prospect of any new irradiation being cast on the particular subject of debate, there was every appearance of the Society's losing some of its brightest lights, by which it had long been guided in its researches in general! So far the writer had positive proof that information was not desired, at least on one side of the question, in the answer that was transmitted to him, concerning his own essay, from the Officer who had it in custody, *viz.* that

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it should not be read until the ballot on Mr. Wyatt's election had taken place, as it was calculated to do that an injury. The fact is, the essay remained suppressed, not only previously to that event, but also for several months afterwards, until the writer of it, being in London in the month of May, applied to the proper Officer, to have it returned to him. This request, after many arguments on both sides, was refused, on the alleged ground that the paper in question was become the property of the Society, and could not be given up without an order of the Council. In conclusion, the essay was laid before the said Council, when an order was made, after a ballot on the subject, that *it should not be read to the members of the Society at large; but that it might be returned to the author, if he required it.*

The writer can say, with the utmost truth, that the resolution in his disfavour of so respectable a body as the Council of the Society has never excited in his breast the resentment or concern of a single moment. He has not, until this day, enquired who the individuals were that composed the Council, or by what motives they were

were actuated; and flattering himself, as he certainly did, that the publick at large would not judge so harshly of his performance, if they had an opportunity of perusing it, as the Council had done, he was far from being at that time resolved upon printing it. But the malignant officiousness of certain individuals, in the Society and out of it, have at present rendered that measure indispensable. They have made it their business, in booksellers shops and other places, both in town and country, to publish, that a certain essay of the writer's had been *kicked out of the Society*; and that a very considerable work which he has lately published¹, illustrative of various subjects of Antiquity, some of which have engaged the study of the Society², would also have been *kicked out of it*, if it had been presented; moreover, that the said essay was replete with abuse against a certain

¹ The History, Ecclesiastical and Civil, and Survey of the Antiquities of Winchester, in two volumes, quarto, with plates.

² See in particular Vol. II. from page 76 to 83, in which the hieroglyphics on the antient font of the Cathedral, which are the subjects of plates XXXIX and XL, in Vol. II. of the *Vetusta Monumenta*, with an accompanying Dissertation, are fully and clearly explained. The said hieroglyphics are frequently mentioned in the *Archæologia*, particularly in Vol. X. p. 214. where they are mentioned as being hardly susceptible of explanation.

excellent

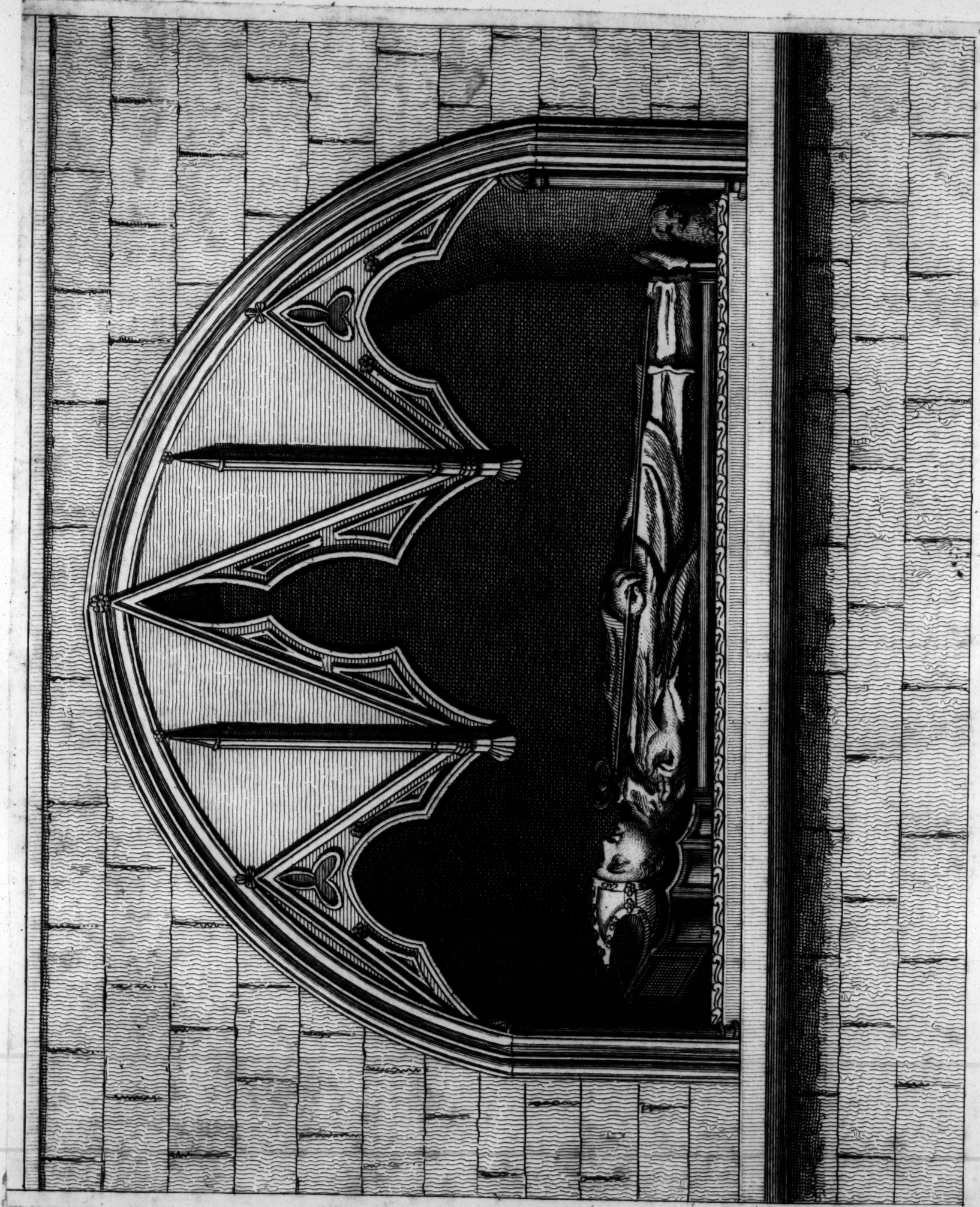
excellent Prelate, and other individuals, with more particulars of the same calumnious complexion. In these circumstances it becomes an act of justice, not only to the writer himself, but also to a respectable bookseller, who is now the proprietor of the work alluded to above, to afford the persons who have heard of the essay, and who concern themselves about it, an opportunity of seeing with their own eyes what it actually is.

In the present publication then, which is made literally, and without any correction from the original, as it was returned from Somerset-house, it will be seen whether the essay is of a character, for materials and for composition, so much inferior to *all* those which the Society has adopted. The writer does not here compare his performance with those of any other member, but merely with those of his own composition which it has heretofore honoured with publication. But, what he has much more at heart, it will be seen whether the dissertation contains any thing abusive, intemperate, or disrespectful, either against the worthy Prelate, under whose auspices the alterations in Salisbury Cathedral were

were carried on, or against any other person whomsoever. Certain it is, that he has ever entertained something more than respect for the illustrious Personage above alluded to; and that he has given him credit for that spirit of reparation and improvement which every where accompanies him. The writer, however, would entertain much less veneration than he actually does for that character, if he believed him capable of taking offence at a difference of opinion with respect to the style in which the repairs in question have sometimes been executed, or at the expression of such a difference, whilst it is conveyed in terms of decency and respect.

As the writer has not disparaged those gentlemen who dissent from him; so he does not undertake to vindicate those who concur with him on the present question, some of whom, he understands, have much heavier causes of complaint than he himself has, or can possibly have. For, first, he is not sufficiently instructed to undertake their defence; and, secondly, he considers their works to be the best vindication and recommen-





Bishop POORE in Salisbury cathedral. 1237.

dation of them, as refined critics, profound scholars, and ingenious artists, with respect both to their contemporaries and posterity.

N. B. The writer has taken for granted, that the tradition of Salisbury is grounded in fact, according to which, Richard Poore, the founder of the Cathedral, was buried in it. In conformity with the general opinion, a late work, intituled, *A Guide to the Cathedral of Salisbury; with a particular Account of the great Improvements made therein, under the Direction of James Wyatt, Esq.* asserts as follows: "In the Baptistry of the morning chapel is the monument of Poore, the Founder of the Church, who died in 1237. This monument, with his remains, were removed from the North wall of the former altar." The writer, however, is not uninformed, that many antient authors say that he died and was buried at Tarent; a nunnery which he had founded in Dorsetshire. This is insinuated by Matthew Paris; and is expressly asserted by Matthew of Westminster, with whom Robert de Graystones, in his *Historia Dunelmensis*, and Godwin, in his *Catalogue of Bishops*, and also in his *Commentarius*

de Præsulibus Angliæ, agree. Upon the whole, it is probable that Dr. Richardson, in his notes on the last-mentioned work, and the anonymous annotator on the catalogue, give the most accurate account of this matter, when they tell us, that his heart alone was buried at Tarent, and his body at Salisbury¹. But, supposing even that the tomb in question were a mere cenotaph, or memorial of the illustrious Founder, still the arguments against degrading the monument of the immortal Prelate, in his own Cathedral, are almost as forcible as those against violating his remains, as we are told, by the panegyrist of the late innovations, was actually the case.

¹ See Richardson's edit. p. 740.

A

DISSERTATION, &c.

A SUBJECT of great importance to the cause of science, and particularly to the study of our national antiquities, has long been before the public; and it is to the learned, especially in the said branch, that they look up for the principles which are to guide their opinions and their taste concerning it. I speak of the modern style of altering antient Cathedrals, considered as to PROPRIETY, CONVENIENCY, and BEAUTY.

Upon this extensive subject I shall give my sentiments, with that respect which is due to the talents and merits of those gentlemen with whom I happen to disagree in opinion; or, rather, I shall collect the principal arguments which have come to my knowledge in defence of, and in opposition to, the style in question;

and shall weigh them respectively with all the impartiality I am master of. Certain it is, that I have neither interest to serve, nor resentment to gratify, which might unduly bias me on either side.

It is true, I have in view the general preservation of the Sacred Antiquities of this Nation; but I shall confine my observations to the changes which have been made, of late years, in SALISBURY Cathedral, because these are considered as a model in their way, and because the merits of them have been more the subject of discussion, amongst men of great talents and high character, than those which have taken place in other Cathedrals¹.

I shall consider, first, the objections which have been brought against the modern alterations in the sacred edifice just mentioned. These may be reduced to the following heads: *The loss of several valuable monuments of antiquity; the violation of the ashes, and the memorials of many illustrious personages of former times, and the destruction of the proportions and of the due relation of the different parts of the Cathedral.*

¹ See various essays on this subject, by respectable and able men, but under feigned signatures, in the *Gentleman's Magazine*, particularly Vol. LIX. Part II. pp. 873. 1064. 1194. and Vol. LX. pp. 787. 908. Also a pamphlet intitled, *A Guide to Salisbury Cathedral, with a particular account of the late Improvements therein*; the architectural part of which is ascribed to the ingenious Architect himself. See the *Review* of this work in *Gent. Mag.* Vol. LXIII. p. 444.

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There are three principal arguments also, which have been alleged in vindication of the changes under consideration. It is urged, that they have added *strength and security to the tottering fabricks*; that they have *introduced into them an uniformity of plan and decoration*; and, lastly, that they have *heightened their beauty, beyond description*. Let us attentively examine how far the several allegations, on both sides of the question, are grounded in fact.

I. Having then frequently surveyed Salisbury cathedral both before and since the alterations which were made in it about eight years ago, I think it incontestable, that several invaluable monuments of antiquity have been demolished or defaced, in consequence of the same. Such were the Beauchamp and the Hungerford chapel, on each side of the Lady Chapel; such were nine other chapels, in different parts of the Eastern and Western transepts¹; such were the Northern and the Southern porches,

¹ The writer of this has had the fortune to ascertain the names and situations of several chapels and altars which formerly existed in this Cathedral, amongst which are some of the chapels which have been lately destroyed. The first of the three chapels, in the South portion of the Great or Western transept, was that of *St. Mary Magdalen*. The corresponding chapel, on the opposite or Northern side, was that of *St. Margaret*; adjoining to which was the chapel of *St. Edmund*, built by Bishop Walter de Wyvile, and chosen by him for his burial place. The

porches, one of which is said heretofore to have formed part of the renowned church of Old Sarum, built by the bishops Herman and St. Osmund; such was the large Gothic belfry, standing in the churchyard, and no way interfering with the church itself. Such were a great number of curious antient paintings on the roof of the choir and Eastern transept, and on the walls of the demolished chapels. Now, whatever reasons may be alleged for destroying and defacing these monuments, will any one deny that the loss of them is a disadvantage to the study of Antiquity, since it is well known that there was not an arch, a canopy, a niche, a pinnacle, a moulding, or a painted figure, which,

first or nearer of the two chapels, in the South part of the Eastern transept, was dedicated to *St. John*. There was an altar adjoining to the tomb of St. Osmund, in the Lady Chapel, called of *The Holy Relicks*, on each side of which, probably where the Somerset and the Gorges monuments now stand, were the chapels of *St. Stephen*, and of the *Salvè*, so probably called because the anthem of that name was, at certain times, solemnly sung there. In the body of the church, under the third arch from the tomb of Bishop Roger, was the altar called *De Missa Matutinali*, where the early service was privately performed, immediately after the holding of chapter every morning. Directly opposite to this was the altar of *The Holy Ghost*. These particulars are gathered from certain manuscript notes contained in a copy of *Godwin's Catalogue of Bishops*, published in 1615, and are probably almost coeval with the book itself, which is the property of the writer. The author of these notes seems to have been a learned member of Salisbury Cathedral, as he makes use both of the church-registers and of local tradition; and as his notes, throughout the whole work, are chiefly confined to persons who had been at some time dignitaries of the said Cathedral.

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under the eye of an intelligent and learned Antiquary, might not lead to useful information, of one kind or other, concerning facts or dates, or styles or customs? I remember, in particular, the Beauchamp chapel, which was the most exquisite model of the style in which it was built that the whole county afforded¹. I also bear in mind the curious figure, as large as life, of the *Gallaunt*, or beau of the middle of the 15th century, with his high-crowned hat, his curled locks, his hand loaded with rings, and bearing a wand, his fashionable tawny-coloured jerkin, and his sharp-pointed shoes advancing almost up to the middle of the leg, which figure, amongst many others, was painted in the Hungerford Chapel². If any man, who is a member of the Society of Antiquaries, can ridicule, instead of regretting, the destruction of such interesting remnants of antiquity, I could wish to remind him of the obligation which he signed, at his admission, in the following terms: "I hereby promise, to the utmost of my power, "to promote the honour and interest of the Society of

¹ Godwin, who lived in an age in which Gothic Architecture was held in the utmost contempt, yet, speaking of this chapel, says: "He (Richard Beauchamp) built a beautiful and sumptuous chapel, on the South side of the Lady Chapel, and lieth buried in the same, under a very fair tomb of marble." Catalogue of Bishops, &c.

² See an engraving of this figure, with others on the walls of the same chapel, in Mr. Gough's Sepulchral Monuments, Vol. II. Pl. LXXII. p. 187.

‘Antiquaries,’ &c’. For, give me leave to ask, does a pointed contempt of such subjects, as their printed Transactions prove to be the ordinary matter of their enquiries, promote the honour of the Society? And is it to promote their interest to take away some of the richest subjects of their study?

It has been urged, that the appropriate funds for repairing some of the destroyed chapels no longer exist. To this plea I have answered: Do you then profess to neglect every part of your Cathedral, the appropriate funds of which were alienated by the gift of Edward VI? Does not the law require that the whole fabric should be kept in repair? And are there not extraordinary means appointed for this purpose, if the ordinary means are inefficient? But how absurd is it to talk of the expence requisite to repair a small chapel or two, when more money has been found for demolishing the Cathedral, in part, than was originally paid for building the whole of it!

Again, it has been said that the antient paintings, which have been defaced, were ill-executed², though this assertion has been controverted by qualified judges. This plea for obliterating them may, perhaps, hold good in the adjoining chambers of the Royal Academy,

¹ Statutes of the Society, Chap. 11.

² *Guide to Salisbury Cathedral*; *Gent. Mag.* Vol. LIX. Part II. p. 1064. &c.
but

but not in that where the Society of Antiquaries hold their assemblies. To them a rude production of the pencil, the chissel, or the mint, is frequently more precious, than another which is a master-piece in its kind. In fact, they do not meet to admire the mere beauty of an antique of any sort, or to enjoy the pleasure arising from an happy effort of the imitative arts ; but to trace the history of the arts themselves, to draw useful inferences from the subjects before them, for throwing light on the transactions of past ages, for “ improving the minds of men, and inciting them to “ virtuous and noble actions¹.”

II. A second bad consequence attending the late alterations in Salisbury Cathedral has been stated to be the violation of the tombs and ashes of the dead. The fact itself, in other words, is admitted by the advocates of these alterations, who satisfy themselves with the following reply to the objection : “ If the choir will be rendered infinitely more beautiful by the addition of the Lady Chapel, the removal of the monuments, and the change of the level, must follow of course².”

¹ Royal Charter.

² Guide to Salisbury Cathedral.

A respect, approaching to religious veneration, for the remains of mortality, and likewise for their memorials, is a sentiment which has been felt by barbarous as well as civilized nations; by Pagans, who had hardly any hopes beyond the grave, no less than by Christians, who believe in the resurrection of the flesh. Of this the nicely-formed barrow, the stupendous pyramid, the gorgeous mausoleum, the exquisite cantary, with all the other sepulchral monuments of all ages and all nations, are so many testimonies. But nothing proves this innate sentiment so convincingly as the laws of different states for protecting the unresisting dead, in the only property which remains to them, their bones, and the tomb which covers the same. The Roman laws punished a sacrilege committed upon the deceased, as they termed it, in some instances with banishment, in others with death¹. Nor are our laws, considered in themselves, much less severe in this point. Instead, however, of quoting these, I shall give the decision of an eminent Canonist, as to one of the grievances complained of. His words are, “Monuments, coat-armour, and other ensigns of honour, set up in memory of the deceased, may not be removed at the pleasure of the ordinary or incumbent².”

¹ Gutherius De Jure Manium, apud Grævium, Antiq. Rom. tom. XII.

² Gibson, Codex Jur. Eccl. Ang. Tit. XXIII. Cap. 2.

In the instance, however, under consideration, the question was not concerning the removal of a single monument or skeleton, but of a whole cemetery or burying place, for such in particular was the Lady Chapel of Salisbury Cathedral, in consequence of the affection which the inhabitants and others entertained, in former ages, for the Patronesses of that chapel, and the Patron Saint of the diocese, together with the Founder of the Cathedral; both of whom were there interred. Again, the graves there violated were not those of unknown persons, or of strangers, but of personages the most respectable for their virtues, their birth, and situation in life; and, above all, for the benefits they had conferred on the very people who refused to let their ashes rest in peace; the Benefactors and the Founders of the City and Cathedral of Salisbury,

It would be sufficient, on this occasion, to mention the name of RICARDUS PAUPER, or POORE; that Prelate, whose virtue and learning¹ alone, if he had been a stranger to the place in question, ought to have protected his remains from injury. In fact, it was he, who, like another Moses, overcoming every obstacle, led the

¹ "Eximiae sanctitatis et profundæ scientiæ virum." Matt. Paris. ad An. 1237.

inhabitants of Sarum, and in particular the Clergy, from the dreary desert in which they had before dwelt, into the pleasant and fertile valley, called Merryfield, where they found every necessary and convenience of life in the greatest abundance: to which measure their present opulence, numbers, and other advantages, are entirely to be ascribed. It was he that directed the plans, procured from foreign parts the experienced artificers, and raised the necessary funds for building that master-piece of sacred architecture, which the Cathedral continued to be for more than five hundred years¹. Finally, his merits were held in such deserved veneration by the canons and inhabitants of Salisbury at his decease, that, though he himself was content to be buried in the convent of Tarent, of which he was the Founder, they would not give up the claim, which filial gratitude conferred upon them, to his mortal remains; but, leaving his heart to the nuns of Tarent, they conveyed his body to their own city²; and deposited the same in the most honourable

¹ “Ad ejusdem spectat præconium immortale, quod ecclesiam Saris-
 “buriensem à loco convexo, arido, et castro comitis vicino, ad locum
 “translulit competentem. Et consilio nobilium artificum, quos à remotis
 “convocaverat, amplum jecit fundamentum, ipso primum lapidem com-
 “ponente. Ad quod opus promovendum, non tantum episcopus, imo
 “rex et cum eo multi magnates, manum porrexerunt adjutricem.”
 Ibid.

² Godwin says, “Tharentæ in monialium cœnobio, a se constructo,
 “voluit

honourable part of the Cathedral, which was precisely the part of it that he himself had finished and dedicated¹. Such were the grateful feelings of men in past ages; but now there are persons who style themselves "Enthusiastic admirers of Salisbury Cathedral²," who can dig up the bones of this venerable Founder of it, and remove the same, together with his monument, into a lumber-room³, under an idea that this celebrated architect was mistaken in his plans, and did not understand the arrangement and beauty of a Cathedral so well as they do.

The other bishops, whose ashes or tombs are known to have been disturbed, besides those of the Founder, are, 1, *St. Osmund*, the patron-saint of Sarum, who rendered the Cathedral of that city so famous for its literature and discipline⁴ as to become the example and

"voluit tumulari." De Præsul. Angl. Comment. Idem ferè Robertus de Graystones, Angl. Sacr. Vol. I. p. 734. However, Richardson, the diligent Editor of Godwin's Commentary, says, in his notes: "Obiit Tarentæ Dorcestriam juxta; ibi natus, et ibi cor fuit sepultum, corpus "verò Sarisburiae," p. 740.

¹ See the frontispiece, etched by Mr. Carter, from an accurate drawing which he took in 1781.

² See Gent. Mag. vol. LIX. p. 1064.

³ Such is the North end of the Eastern transept; being crowded with all the heterogeneous articles and ornaments which could not be made use of at the late alterations.

⁴ "Clerici undique litteris insignes venientes, non solum libenter retenti, sed et liberaliter coacti ut remanerent. Denique emicabat, ibi magis quam alias, canonicorum claritas cantibus & literatura juxta nobilium. Librorum copia conquisita, cum episcopus ipse (Osmundus) nec scribere, nec scriptos ligare fastidiret." Will. Malm. de Gest. Pontif. Ang. Lib. II.

rule

rule to the other churches of the kingdom¹. 2dly, *Robert Wykehampton*, in whose time, in 1280, the Cathedral being completely finished², the whole of it was consecrated by Boniface, Archbishop of Canterbury³. 3dly, *Walter Scammel*, who died in 1284, and was buried in the middle of the Lady Chapel, in the front of the altar of relicks⁴. 4thly, *Henry de Braundstone*, who departed this life in 1286, and was interred on the North side of the Lady Chapel⁵. 5thly, *Nicholas Longespee*, son of the famous Longespee, Longaspata, or Longsword, Earl of Salisbury, and grandson of King Henry II⁶. who died in 1297, and was buried “under
“ a huge marble stone on the left hand of the entrance
“ into the Lady Chapel⁷.” 6thly, *Richard Beauchamp*,

¹ Especially by his celebrated *Missale in usum insignis ecclesiæ Sarum*; a most beautiful MS. of which, begun for the Duke of Bedford 1424, and left unfinished as to the paintings at his death 1435, was purchased at the sale of the Duke de Valliere's library, by the late King of France, against several commissions from private collectors in England. It consists of 712 leaves, illuminated with 4300 small miniatures, and 45 large, corresponding with the office or festival of the day, and representing the ceremonies of the antient English Liturgy, the clergy secular and regular, the lives and martyrdoms of many saints, &c. It recites the obits of the Duke's relatives, and the festivals of several English Saints. See the Catalogue of the Valliere Library, I. N° 273. p. 85—90.

² This finishing is generally ascribed to Bishop Bridport; but he only compleated the outside, and covered the whole with lead. MS.

³ “Dedicata est Ecclesia Sarisburiensis in crastino S. Michaëlis ab Archiep. Cant. Bonifacio, præsentibus rege & prælatorum copiosâ multitudinē; procurante episcopo egregio omnes quos potuit obtinere.” Matt. Paris, ad an. 1280. Wykehampton was buried in the Lady Chapel, on the South side of it. MS.

⁴ MS.

⁵ Ibid.

⁶ MS.

⁷ Godwin, de Præful. Angl.

in whose time, in 1456, St. Osmund being canonized by Pope Calixtus III. his remains were placed in a shrine, and a grand festival was held at Salisbury, at which 40,000 persons assisted¹. This prelate dying in 1481 was buried in the sumptuous chapel which he built for his resting-place adjoining to the Lady Chapel, the same which has lately been dissected, in order to distribute its purloined ornaments throughout the new work. 7thly, *John Blythe*, who had been warden of King's College, Cambridge, and Chancellor of the University. He died in 1499, and was buried under the high altar, in the usual direction; but his monument and figure, being unavoidably placed North and South, in consequence of their being fixed against the back of the altar-screen, it was supposed that his body lay the same way, from which circumstance, says Godwin, "some call him the overthwart² bishop." 8thly, *Walter de Wyvile*, who was buried in St. Edmund's Chapel, in the North end of the great transept³, yet who could not

¹ Godwin and MS. The four last mentioned Prelates, as likewise *John Chaundler*, who governed the see from 1417 to 1427, and who seems to have built the beautiful cloysters ("construxit atrium magnum," MS.), seem to be of the number of those whose remains, and whose tombstones, were left to the tools of the masons, because the latter contained "no legible inscriptions." In vain did a learned Antiquary demonstrate, on the spot amongst the devoted tombstones, that an inscription which was illegible to a verger, or a modern connoisseur, might easily be read by a man of real learning. In vain did he give notice, of what is in part here proved, that "the graves covered by brassless slabs could still be assigned to their proper owners." *Gent. Mag.* vol. LIX. p. 874.

² Now written *atbwart*.

³ MS.

escape being disturbed, any more than his successors who occupied more honourable situations in the Lady Chapel.

The lay-personages of note, whose ashes or memorials have been displaced and violated in the late confusion, were the tomb of the first *William Longsword*, natural son of Henry II. and earl of Salisbury; the cenotaph and figure of *William Longsword*, his son, on the circumstances of whose exemplary life and heroic death, in the crusade of Egypt, where St. Louis IX. of France commanded, our antient historians dwell with rapture¹; the monument and bones of *Montague* earl of Salisbury, who owed his dignity, together with other high honours², to his valour in the wars of Scotland, under Edward III; those of *Robert* Lord *Hungerford*, and his lady *Margaret*, the liberal benefactors of Salisbury Cathedral, and the particular founders of the chapel of their name, on the North side of the Lady chapel; likewise of *Robert* Lord *Hungerford* their son, who, being a partizan of the red rose, and being taken prisoner at the battle of Hexham, was beheaded in Yorkshire, but was brought to his family chapel for interment; also of *Charles* Lord *Stourton*, executed in the reign of Queen Mary, and of *Henry* Lord *Cbeyney* of Tuddington, so created by queen Elizabeth.

¹ Matt. Paris, Matt. Westm. &c.

² "In eodem viagio rex dedit Domino Montagu is crest with egle, cum uno dextrario strato cum armis de Montagu." Knighton, p. 2566, ed. Twysden.

This

This is an imperfect list of the illustrious dead, who have been violated, in order to make place for the late supposed improvements of the Cathedral. Of these thirteen alone have been so far noticed, that their memorials (and of some of them also their bones) have been brought into the nave of the Church. The rest of them, with a great many others, who have escaped the present hasty research, remain unaccounted for; I mean chiefly their mortal remains, for their grave-stones have been cut up into paving slabs; and several of their stone coffins, rings, chalices, patens, croziers, with part of their dresses, have been removed into the vestry or other parts of the fabric, for the inspection of the curious¹. And yet we have been repeatedly assured that the utmost respect has been paid to the memorials of the dead and to their contents on the late occasion²! If the conduct above described means respect for the dead, I am curious to know what these persons understand by disrespect for them.

It has been alleged, however, that “the most
“ implicit directions were given to the clerk of the works,
“ to select such marbles only (for cutting up into paving
“ slabs) from which every legible inscription was oblite-

¹ Guide to Cathedral, p. 60.

² Ibid. Gent. Mag. vol. LIX. p. 1064.

"rated". Is then a clerk of the works constituted judge what inscriptions are and what are not legible? And have our departed ancestors lost all right to the poor stones that covered them, because we their posterity cannot read the epitaphs inscribed upon them, or because perhaps there never was any epitaph at all inscribed upon them?

But, it has been said, we have "placed the memorials and remains of the dead in more dignified situations in the Church than those which they formerly occupied". I have proved that, of those who have been disturbed, the greater part had not other attention paid them than to rob them of their tomb-stones, coffins, and insignia: and with respect to the rest, may I be permitted to answer those who make use of this plea, is it for you to judge what situations are most proper for the deceased, who have in general themselves chosen the spots, and paid a high price for them, in which their bodies should await that glorious resurrection, in the hopes of which they died? One wished to be buried under the altar, out of devotion to the mysteries there performed; another, near the tomb of St. Osmund or bishop Poore, from the respect which he

¹ Gent. Mag. vol. LIX. p. 1064.

² Ibid.

entertained for their virtues and merits; whilst a considerable number, from a natural feeling, desired to be buried with their ancestors and relations, in their family chapels, erected for this very purpose, and intrusted to the safe keeping of those in whose hands they were thought most safe, the Prelates and Dignitaries of Cathedrals. Such wishes and dispositions, whether right or wrong, whether founded in reason or in prejudice, have ever been considered as the most sacred and inviolate part of the last will of the dying; and which the pathetic Elegy-writer of our nation represents as accompanying us in death itself:

“ Ev’n from the tomb the voice of Nature cries :

"Ev'n midst our ashes live our wonted fires".

GRAY's Elegy.

To say to the illustrious dead, as is now equivalently said, "We cannot let you remain any longer in your tombs, though you bought and paid for them, and have held them for some hundreds of years, because we want the site of them to enlarge our Church, and the ornaments of them to embellish it; but, in return, we will place you in a situation, which we know to be more dignified, namely, at the West end of the Church, though you thought the East end to be the most honour-

E 2 able."

able." The mockery, I say, of this language never was equalled, except still more lately in a neighbouring country, where the Churches and Cloisters have been dug up in order to take away every aristocratic distinction that might be found on the corpses of the dead¹, which were afterwards, by cart-loads at a time, shot into huge stone quarries, under a pretence, all this time, of consulting the democratic rights of the deceased, and the dignity of human nature.

III. The third objection which has been brought against the innovations at Salisbury is, that the proportions of the Cathedral, and the due arrangement and relation of its several parts with each other, are confounded and destroyed.

To speak first of the proportions: it is astonishing, and looks like infatuation, that the same persons should extol these as they heretofore existed, and should adduce the authority of Sir Christopher Wren in the commendation of those who have essentially altered them²! If the pro-

¹ This was literally practised at Paris in the year 1793, when, amongst other remains which were dug up, were those of the deposed James II. of the Duke of Berwick, and others of his family. These were seen by many persons of our nation, then in confinement, previously to their being cast into the stone quarry; the workmen carrying them about the streets, in order to procure money for shewing them. See *Gent. Mag.* vol. LXVIII. p. 938.

² *Guide*, p. 13; the architectural part of which is universally attributed to a Gentleman of high character in the profession alluded to.

portions

portions of the principal part of the Church, the nave and choir, were before admirable, which struck every one who had eyes to see, and a soul to feel, without any authority whatever; that is to say, if the Cathedral was neither too high nor too low, too long nor too broad, with what pretensions to taste and judgement, or to common consistency, could you add so great a length to your building as is the Lady Chapel, without altering either of its other proportions? But I shall have more to say on this subject towards the conclusion of the present essay.

With respect to the disposition and mutual relation of the several parts of the fabric, it is well understood by the learned, that a Cathedral or Collegiate Church differs from a common parish church principally in this; that it consists of a corpse of building, whilst the latter is frequently little more than a single room. Hence such principal Churches, both amongst the Greeks and the Latins, in primitive times, were called *basilics*, or *palaces*. In fact Constantine the Great, both at Constantinople and at Rome, gave up certain palaces to be converted into such Churches; and they do not appear to have been ill-calculated for the intended purpose. We may see in
Eusebius,

Eusebius¹, as likewise in Le Brun², Bingham³, Butler⁴, and other Ecclesiastical Antiquaries, of how many distinct parts (which were, in many instances, separated from each other by walls) the first Churches which the Christians raised, at the end of the persecutions, consisted. There was the porch, which formed part of the *exedre*, and in which, by the council of Nantes, held in 685, it appears that it was lawful to bury. Within the edifice were, 1st, the *narthex*, into which, and no farther, penitents and catechumens were admitted; 2dly, the *naos* or nave, for the body of the faithful, to attend the service in; 3dly, the *bema* or sanctuary, which was separated from the nave not only by *cancelli*, or rails, but also by a curtain, which was only withdrawn during a short time of the service. In this part, besides the altar, was the *apsis*, *concha*, or choir, as we now call it, together with the bishop's seat. In addition to these, making part of the fabric but being distinct apartments, were generally the baptistery, the *cellæ*, *cubicula*, or

¹ Life of Constantine.

² Explication de la Messe, tom. II.

³ Origines Ecclesiasticæ, vol. I.

⁴ Lives of Primitive Martyrs, &c. Nov. 9.

oratories,

oratories, for private prayer¹, and other offices too numerous to be here described.

In the middle ages certain alterations, conformable to the less rigid discipline which then obtained, were introduced into the principal Churches; but these always consisted, not of a single room, but of different apartments, which, however, were so arranged as to form one body, of which the altar was the centre or point of union. The form of the cross also, which had been very common in the primitive times, now became in a manner universal in Cathedral and other principal Churches.

At the change of Religion in the sixteenth century, the Church of England, amongst other things, was perfectly satisfied with the form and disposition of the awful Cathedrals, which she found ready built for her; and zealously maintained the same, particularly as to the position of the altar, or communion table, and the respect to be paid to it, against the exceptions of the Puritans. This appears from the Injunctions of Queen Elizabeth, the Canons of James I, the Statutes of Canterbury, confirmed by the broad seal in the time of Charles I; and

¹ Bingham, *Origines Ecclesiasticæ*, vol. I.

other laws and ordinances, to be met with in Gibson, Collyer, and the Ecclesiastical Writers in general. It is sufficient however, on the present occasion, to refer to the Rubric immediately preceding the service in the Common Prayer Book, which expressly enjoins, that "the chancels shall remain as they have done in times past;" that is to say, adds Gibson, commenting on that Rubric, "distinguished by a frame of open-work against which distinction Bucer inveighs vehemently, as tending only to magnify the priesthood. But, though the King and Parliament yielded thus far as to allow the *daily service* to be read elsewhere, if the Ordinary thought fit, they would not suffer the chancel itself to be taken away or altered¹." Collyer, who treats this matter at considerable length, remarks, that even Davenant bishop of Salisbury, and Morton bishop of Durham, though both puritanically affected, yet vigorously supported the discipline of the Church of England in the above-mentioned particulars, as he proves in different instances².

We all know what a subject of triumph it was to the Puritans, in the grand rebellion, to level the chancels,

¹ Codex. Jur. Eccl. Angl. vol. I. tit. lX. cap. V.

² Eccles. Hist. vol. II. p. 762.

to destroy the rails, and to degrade the communion-table, as much as it was in their power to do, in every church which they were enabled to take possession of; but, no sooner was Monarchy restored, than the Cathedrals regained their former appearance, and the due arrangement of their several parts, which have continued ever since, until of late years, when a few of the Clergy, from an erroneous taste, I am ready to admit, rather than from an erroneous creed, seem disposed silently to abandon the field to their adversaries; to whom, let it be well remarked, it was an object of indifference to which point of the compass the communion-table was pointed, provided they could succeed in displacing it from its former honourable situation, in stripping it of that respect which the Church of England had decreed to it, and in rendering it mean and contemptible in the eyes of the people.

This is what has been compleatly effected at Salisbury, by the late innovations, the chancel with the altar-screen rails, being utterly destroyed; and the East end of the lofty nave, which, by the nature of the fabric, was intended to be terminated by them, being now a mere vacuity, round which the eye anxiously wanders, and finds that the most essential part of the building is there

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wanting. This is so incontestable, that I will venture to say, if even a modern Architect had to prepare a throne or chair of state for any grand solemnity, not of a religious nature, he would still place the same exactly on the spot from which he has removed the communion table. It is true, on looking into a low dark recess, which is now preposterously added to the length of the church, a diminutive object, without rails, without size, or other marks of dignity, can just be discerned¹; but which, so far from being the principal object, as the discipline of the Church of England requires that it should be, seems to have no relation with the Church itself; or rather to be placed quite out of it. In short, it has more the appearance of a toilet than of a communion-table; and, as to the edifice at large, I maintain, that it is no longer a Cathedral church, but a portico.

IV. But, after all, it will be said, these alterations were necessary; and the disadvantages have been compensated for by greater advantages to the sacred fabricks. I will now impartially examine the foundation of the arguments on this side of the question.

¹ A personage respectable for his talents no less than for his situation, and the best qualified to pronounce in this matter, declared lately, in a public assembly, that it was impossible either to hear or see, from the choir, what was going on at the communion table; and that, for want of rails, a dog some time ago ate the bread on the said table, which had been prepared for the sacrament.

In the first place, it has been alleged, that what has been done of late years at Salisbury Cathedral was in part necessary for its security. This is unquestionably a strong plea, as far as it holds good; for even Antiquaries are content to sacrifice a part of the most favourite objects of their studies, in order to preserve the whole. But, when I hear of a report being made, that the existence of the Beauchamp and Hungerford Chapels endangered the whole building, I ask, who the Architects were that made the report? For, with the utmost respect both for their talents and probity, I conceive it possible that they may be prejudiced in favour of the new plan of reforming Cathedrals, in case they are the fathers of the said plan, and the persons employed to carry it into execution. I own, I cannot help preferring the judgement and science of the Gothic Architects, even of the 15th century, who built the chapels in question, to the knowlege and experience of Grecian architects, at the present day, without convincing proofs to the contrary. But, admitting the necessity of additional support to the Lady Chapel, for the security of the whole building; was not the East end open to add whatever props might have been judged proper? and might not flying buttresses, built from the outside of the said cha-

pels, and extending over them, have been placed against the North and South sides of it? nay, might not the very buttresses which have lately been built, the advantages of which are so much extolled, have been made within the chapels themselves, without destroying them? The little irregularity which it would have occasioned must have been submitted to, by way of avoiding greater inconveniences.

To proceed now to the remaining alterations, considered precisely as they affect the strength and security of the fabric. Is it to promote this important purpose that the chapels have been torn out of the transepts, which served to tie the walls and pillars together? that the altar screen, which tended to resist the inward pressure of the side aisles, and a beam, which was probably placed by the directions of Sir Christopher Wren himself on the other side of the Eastern transept (whilst the rood-loft in the original construction of the building, answered the same purpose farther Westward), have been entirely taken away? It would be incredible, if the proofs of it were not in the hands of the public, that the same Architects, who quote the above mentioned eminent Author to prove that the essential defect of all our antient Cathedrals is the want of a sufficient stay, to prevent

prevent the pillars from giving way and bending inwards¹, should chiefly value themselves on removing such stays as they found actually provided for this purpose, such as, in particular, is the altar screen.

V. The second advantage proposed by our modern Cathedral Architects, is the introduction of uniformity into the sacred edifices. Uniformity may be considered either with respect to the constituent parts of the fabric, or merely as to its decorations. In regard to the former, it is evidently their wish and their aim, to reduce each Cathedral to a single room. But this I have proved to be contrary to the original nature and design of Cathedrals, and likewise to the form in which they are every where built. For, when the Lady Chapel is let into the choir of Salisbury Church, does it form one and the same room in conjunction with it? No more than a small chamber does, with an adjoining spacious hall, when the door of it is left open. And when the transepts are swept clean of their chapels and monuments, and nothing is seen in them, as is now the case at Salisbury, but the naked, high, white-washed walls; do they assimilate and become uniform with the lengthened halls, which these gentlemen are so fond of? By no

¹ Guide, pp. 14, 15.

means.

means. On the contrary, it is plain, that they would destroy these also, if it were in their power so to do. What are we to conclude from hence, but that the form of the antient Cathedrals obstinately resists the plans of modern Architects, and are not susceptible of that sort of uniformity, which they so much admire? What I should recommend to them, in this case, is, instead of spending so many thousands of pounds in attempting to alter the faulty plans of the ignorant and injudicious monks, who for the most part drew the same, to shame them by building something more excellent and striking of the same kind.

To speak next of the uniformity of the smaller parts and of the decorations of this Cathedral, which is supposed to have been obtained of late. I own, I am astonished to hear this subject once mentioned by persons who have the least pretensions to taste or information. For, what can be more discordant with any species of Gothic Architecture than the Somerset and Gorges monuments are, which, by throwing down the screen, are now made to flank the chancel (improperly so called) on each side of it? These are not in any order of the pure Grecian style, but in that fantastic yet heavy manner of building which the Vandals of the 15th century invented

invented and substituted for the beautiful Architecture of the preceding ages, which they dared to stigmatize with the name of Gothic.

In the next place, can any object whatever form a more striking contrast with the beautiful Audley chapel, at the upper end of the choir, on the left hand, than does the opposite Iron chapel, as it is called, on the right, which, advancing beyond its line into the choir, looks like a dock, or cage, for confining prisoners?

I come now to consider the ornaments, which have been lately added. Some of these have been purloined from the chapels that have been destroyed; others have been made new for the purpose. The former, which are now disposed of along the organ-screen, and behind the communion table, are indeed beautiful in their style; but this is different from that of the Church in general, being of the age of Henry VI.; whilst the former is well known to be that of Henry the Third's reign. Strange indeed it would appear, if we were not by this time accustomed to such instances of inconsistency, that those very persons who have urged as a plea for taking down the Chapels in question (though distinct and separate apartments) that they were not in the general style of the Church, should nevertheless bring the characteristic ornaments

ornaments of these very Chapels into the body of the Church, and place them in the most conspicuous parts of it !

The same objection stands against the new-made ornaments. They are an incorrect attempt at the florid Gothic; nay, at the latest kind of that, as appears by the round canopies in different parts of it; whilst the style of the building itself, in its arches, pillars, mullions, &c. is the plain Gothic, which preceded the former by, at least, two centuries. In a word, the new

I have used the word *Gothic* throughout the present treatise, for the pointed order of Architecture which obtained in the middle ages, because it is that which is most used in this sense; at the same time that I know it to be improper and ludicrous, being first adopted, in this meaning, by real Goths, the destroyers of the arts and literature of preceding ages, in the 16th century. Some writers, who see the impropriety of this epithet, term the style in question *Saracenic*, or *Arabic*; but this qualification is founded upon an hypothesis, which is now demonstrated to be false. Others, with more reason, call it the *Norman* style, at the same time that we are forced to ascribe a later date to it than the entrance of the Normans into this country, and that the *novum genus edificandi*, which William of Malmesbury says they introduced, appears to characterize rather the dimensions than the form of their buildings. Other terms, which have been suggested as proper to denote this Architecture, are the *Pointed Order*, the *Order of the Middle Ages*, and the *Plantagenet Order*. In favour of the latter term, it may be observed, that the order in question began in the reign of the first Plantagenet, and fell to decay in the reign of the first Tudor. For my own part, I have no partiality for any of the above names; all that I wish for is, that Antiquaries would, in some shape, settle which of them is the most proper; or at least agree together in adopting some one of them.

ornaments

ornaments are as different from the character of the fabrick itself, as the stage-boxes which overhang the stalls of the Clergy are from the general idea and nature of a Cathedral choir. But, what heightens this inconsistency (in the same manner that we have already remarked on other occasions) is, that the very persons who profess their admiration of the simple Gothic, and who quote Sir Christopher Wren, in praise of “the stately and rich plainness” of the original building in general, and particularly in commendation of the vaultings, for “being devoid of orbs and tracery, of the mouldings of the pillars and the spaces between them, for being decently mixed with large planes, without an affectation of filling every corner with ornaments of the windows;” “for not being obstructed with many mullions and transoms of tracery work”¹; when intent upon rendering the Cathedral uniform, should aim at the richest and most elaborate style of Gothic ornaments, as is evident by the new Bishop’s throne, and the woodwork of the Choir in general. I do not here enter into a comparison between the two different styles; I am only reprobating the conduct of

¹ Guide, p. 13.

those pretenders to uniformity, who blend them together, and their inconsistency in preferring one of these and adopting the other. What I have here said regards, as I have intimated, the woodwork of the Choir in general; for as to the organ-case, which is the most conspicuous object in the whole Church, and forms a screen that dissects the nave of the Church in the middle of it, it is difficult to assign the style of Gothic to which it belongs. Certainly nothing can be more despicable in the design, or more flat and incorrect in the execution, than the said screen.

VI. But, after all, it is said, the additional beauty which the Choir has derived from the late alterations is unquestionable. I grant, such is the opinion of certain persons, who are dazzled by the glare of new work, fresh washes, and varnishes, and, above all, by the bright colours of the stained glass in the Eastern windows. To judge truly of this case, we ought to carry our ideas forward a hundred years or two, when the new work will have come in for its share of sufferings from the hand of Time, and from various accidents. To assert, that the addition of the Lady Chapel to the Choir, which is the principal feature of the late alterations, is a real improvement, is equivalent to saying, that Bishop Poore,

Poore, and the other original architects of this admired structure, were ignorant in their own peculiar science; since nothing was more easy than for them to have arranged the Eastern end in the manner that is now done; nor was there any thing in the canons or discipline of the Church, in their time, which militated against such an arrangement. It is a received maxim, that every one is to be credited in his own profession. Those who could plan and build Salisbury Cathedral are not hastily to be condemned for a want of judgement and taste in what relates to the beauty of the most essential part of their whole work.

In the next place, give me leave to ask, Can there be any real architectural Beauty, where there is no proportion? for, by the confession of our modern Reformers themselves, it appears that the addition of the Lady Chapel has essentially altered and confounded the proportions of the Church, which before were exquisite.

The principal points, however, to be settled, for clearing up the present question, are, what is the proper character of a place of worship, and particularly of a Gothic Cathedral; and what is the sentiment which such places ought to inspire? Is the former Beauty? No.—

Is the latter Pleasure? No. The immortal Shakspeare has attributed *Solemnity* to places of worship:

“ The gorgeous palace ; the solemn temple—”

and the divine Milton describes the feelings which they are intended to produce as a sublime rapture of the soul; such as,

“ Dissolve me into extasies,

“ And bring all Heaven before mine eyes.”

IL PENSEROSO.

This then is the criterion by which we are to judge of the construction and alterations of Churches, and particularly of Gothic Cathedrals, namely, as they are more or less calculated to impress the mind with a religious awe. A late Writer, of equal strength of imagination and of feeling, has thrown great light upon this subject. He says, “ Greatness of dimensions is a powerful cause of the Sublime. Extension is either in length, height, or depth ; of these length strikes the least.” He also observes : “ Too great a length in building destroys the purpose of greatness, which it was intended to promote. The perspective will lessen in height as

¹ Burke, on the Sublime and Beautiful, Part II. Sect 7.

“ it

“ it gains in length, and will bring it at last to a
 “ point, turning the whole figure into a sort of tri-
 “ angle, the poorest, in its effect, of almost any figure
 “ that can be presented to the eye. I have ever ob-
 “ served, that colonades and avenues of trees, of a
 “ moderate length, were, without comparison, far
 “ grander than when they were suffered to run to im-
 “ mense distances’.” If this be true with respect to
 buildings, where the same height, and the same size of
 the columns, or other component parts, is retained,
 what must be the effect of a falling-off in both these
 particulars, as is the case in the present unequal heights
 of the nearer and farther parts of the Choir at Salisbury,
 and where the pillars on a sudden appear to dwindle
 into mere wands? Another passage of the same ster-
 ling work is applicable to our present enquiry: where
 the Author having taught that the artificial Infinite is
 also a source of the Sublime, he goes on: “ Succession
 “ and uniformity are necessary to constitute this artificial
 “ Infinite, because, if the figures of the parts should be
 “ changed, the imagination finds a check; you are pre-
 “ sented with the termination of one idea, and the
 “ beginning of another.”

† Burke, on the Sublime and Beautiful, Sect. 10.

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Every one is not capable of analyzing his feelings in this metaphysical manner; but I maintain, that every one, who surveys the disproportioned work in Salisbury choir, must experience the bad effect which is here described. It is impossible that, when the eye has soared to a vaulting eighty-four feet high, and finds itself obliged, in order to continue its view, to drop to arches which are no more than thirty-eight feet high, the mind should not experience a disagreeable depression, and sensations directly opposite to those of the sublime and awful. Nothing but the injudiciousness of modern Architects, in contrasting the Lady Chapel (which, viewed by itself, is grand and beautiful) with the lofty nave, by taking away the altar-screen, could make the same appear little and mean. Nothing but this injudiciousness, in causing the nave to terminate in a low disproportioned recess, could prevent the Cathedral itself from continuing to inspire those sublime sensations, for producing which it was originally calculated.

In conclusion, I consider the present as a critical period for the Science of Antiquity, and even for the credit of its students and admirers. If they manifest a disapprobation of the new mode of altering antient Cathedrals, which is pregnant with so many real disadvantages,

tages, and productive of no one good effect whatsoever ; there is reason to expect that, by influencing the public opinion, a check may be given to those devastations which, year after year, are gaining ground. But if, on the contrary, they should either countenance them, or hold themselves indifferent with respect to them, there is every reason to suppose, that the new system will extend itself to the remaining Cathedrals, and that there will not be a genuine unadulterated monument of sacred Antiquity left in this Island. The loss will be the more severe to the cause of Science, as, by this time, most religious structures of the same description on the Continent are either defaced and ruined, or are in imminent danger of experiencing that fate. The Cathedrals of this country, by the care of a superintending Providence, have been protected, and, we hope, will continue to be protected, with every thing else that is valuable in life, from external violence. It is for the Students of Antiquity, by that influence which their learning and talents have gained for them over the public opinion, to preserve them from the no less fatal ravages of modern innovation. We are not likely to want elegant theatres, pantheons, assembly-rooms, and palaces ; but our venerable Cathedrals, which produce
an

an effect upon the mind that all the abovementioned will attempt to cause in vain, if once destroyed, defaced, or changed, are lost to the world for ever. Should, however, the Learned, and even the Antiquaries of the present day, shew an unconcern for the fate of the richest and most valuable subjects of their studies, I make no doubt but those individuals, who are really animated with the sentiments of which all such persons make profession, will take care, like the DUGDALES and the CAMDENS of former times, to exculpate themselves to posterity. Indeed, some such measure will be necessary on their part, to the end that, when our successors "in those laudable studies, which tend to improve " the mind and to incite men to virtuous and noble actions," shall hereafter seek in vain for the monuments of the illustrious dead, and for the different models of Gothic Architecture, which, they will know, escaped the blind zeal of the 16th and 17th centuries, they may not involve us in the curses they will pronounce on the more destructive caprice and false taste of the 18th age, in depriving them of those sources of improvement and pleasure which they will consider as their just right.

As

P O S T S C R I P T.

The Author, having been favoured with a copy of the following letter, is inexpressibly happy to find his opinion confirmed, and many of his ideas anticipated, by a personage who must be allowed to be one of the best qualified judges in matters of this nature that the present century has produced. It was written by the late Lord Orford to Richard Gough, Esq. when he heard of the intended alteration in Salisbury Cathedral.

“St awberry-hill, Aug 24, 1789.

“I shall heartily lament, with you, Sir, the demolition of those beautiful Chapels at Salisbury. I was scandalized long ago at the ruinous state in which they were indecently suffered to remain. It appears as strange, that, when a spirit of restoration and decoration has taken place, it should be mixed with barbarous innovation. As much as taste has improved, I do not believe that modern execution will equal our models.

“I am sorry that I can only regret, not prevent. I do not know the Bishop of Salisbury, even by sight; and certainly have no credit to obstruct any of his plans. Should I get sight of Mr. Wyatt, which it is not easy to do, I will remonstrate against the intended alteration; but probably without success, as I do not suppose he has authority enough to interpose effectually: still I will try.

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“It is an old complaint with me, Sir, that, when families are extinct, Chapters take the freedom of removing antient monuments, and even of selling over again the site of such tombs; a scandalous, nay dishonest, abuse, and very unbecoming Clergymen! Is it very creditable for Divines to traffic for consecrated ground, and which the Church had already sold? I do not wonder that magnificent monuments are out of fashion, when they are treated so disrespectfully. You, Sir, alone have placed several out of the reach of such a kind of simoniacal abuse; for, to buy into the Church, or to sell the Church’s land twice over, breathes a similar kind of spirit.

“Perhaps, as the subscription indicates taste; if some of the subscribers could be persuaded to object to the removal of the two beautiful Chapels, as contrary to their view of beautifying, it might have good effect; or, if some letter were published in the papers against the destruction, as barbarous and the result of bad taste, it might divert the design. I zealously wish it were stopped; but I know none of the Chapter or subscribers. I have the honour to be, with great regard, Sir,

Your much obliged,

and most obedient humble servant,

HOR. WALPOLE.”



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